#### THE FALES COLLECTIONS.

QUAINT RELICS AND RICH ART WORKS. THE TREASURES COLLECTED BY SAMUEL BRADFORD FALES TO BE BROUGHT FROM PHILADELPHIA TO THIS CITY-SOME ACCOUNT OF THE PAINTINGS, CERAMICS, AND OTHER TREASURES GATHERED BY THE GREAT COLLECTOR-AN UNSURPASSED STOREHOUSE OF OBJECTS OF ARTI TIC AND HIS-TORICAL VALUE.

from an occasional connespondent of the Tribune.] PHILADELPHIA, July 12 .- Samuel Bradford Fales was one of the most extensive private collectors in this country. The great end and aim of his life appeared to be to own every artistic or carious abject which happened to come in his way. "I was born with these tastes," he would say, if any comment were made on his pursuits. "I cannot help surrounding myself with beautiful things. I was born a gentleman." Leaving his birthplace, Boston, about thirty years ago, Mr. Fales came to this city. He was engaged in business only for a very short time in his younger days. During nearly his whole life collecting was his sole occupation. He was a member of the Union League Club, for some time a director of the Academy of Fine Arts, and during the war was actively interested in the "Volunteer R-freshment Saloon." Here his ruling passion found expression in collecting memorials of the saloon and

Mr. Fales's life was divided into periods, each of which was devoted to collecting a particular class of objects. He began as a collector of fishing tackle, and gathered together an immense variety of hooks, Hnes, nets, spears and rods, among which nearly every country was represented, and many ages, for the collection possessed considerable historical value. Next his attention was turned to canes, of which he collected nearly 400, varying his labors by procuring a large variety of wearing apparel. Then he entered the domain of art, and made a col lection of engravings, consisting principally of English proof engravings, with a few by French artists. Eager for new fields to conquer, he then began surrounding himself with water colors, among which were some gems, and then turned his attention to oil paintings, obtaining perhaps 200, of which at least one-third are pictures of considerable impor-

mid then turned his attention to tanning perhaps 200, of which at the pictures of considerable imporminal Exhibition gave a new turn and the pictures of considerable imporminal Exhibition gave a new turn and the became a china-manine, counted by hundreds, and reprepared the picture of the collections, and certainly in a pecuniary point of view the most valuable. This is "Turkish Children at Play," is owned in New-York, but the picture here possesse certain strikingly different characteristics. In its tone and coloring it is a majue among the pictures by Diaz that have found their way to this country. In his smalls regard the product of the picture popularly regarded as the picture of the collections, and the other one of cut and the other beautiful engraved Bohemian also possessed a colection desides all these distinct collectes all these distinct collectes all these distinct collectes are provided in the picture of the picture of the collecters of collectors. People wrote to him, offering various articles of more. The surest way of attracting his was to tell him that some other it to obtain the object in question, as terrete buy. His purchases were the that cach article might be period to obtain the object in question at the object in question is sure to buy. His purchases were the that cach article might be period to obtain the object in question at the object in question is a true of the product of the pr But the Centennial Exhibition gave a new turn to Mr. Fales's fancy, and he became a china-manine. His cerandes are counted by hundreds, and represent more or less perfectly wares of Chinese, Japanese, Sevres, Dresden, French Faience, Royal Worcester, Wedgwood, Minton, Royal Berlin and Royal Sa ony workmanship. In addition to this immease assemblage of ceramics Mr. Fales brought together two collections, one of cut and the other of wonderfully beautiful engraved Bohemian of bronzes. Besides all these distinct collections he amassed a great number of historical redes and curiosities of various kinds. Mr. Fales was the Barnum of collectors. People wrote to him from all quarters, offering various articles of more or less interest. The surest way of attracting his favorable notice was to tell him that some other collectors wished to obtain the object in question, This he was almost sure to buy. His purchases were made, not so much that each article might be perfeet and a gem in itself, as to keep other collectors from obtaining it. His greatest happiness was derived from outbidding or outwitting a rival. When taking visitors through his galleries he would sometimes pause before a rare piece of porcelain or a costly painting and dwell fondly, not on its artistic merits, but on the fact that such and such a collecfor tried to obtain it and failed. Naturally, in his extensive collections there is much that is inferior, judged by the highest standard, but there is also much of genuine worth. It seemed as though he had all but exhausted the category of collectible objects when last autumn death removed him from his beloved collections, and his strongly marked face, framed by snowy hair and a long white beard, is no longer seen at the art sales and art stores where he was a constant visitor. IN THE OLD COLLECTOR'S HOUSE.

The other day I crossed the shady park near Sev enth-st, and took my way toward the house which was his home for fifteen years. No. 707 Vinc-st, is an unpretending three-story brick house, with a marble basement and steps and heavy white shutters. To look at the modest exterior, no one would guess at the art treasures that lie within. But an opportunity has been afforded to Philadelphia to become familiar with his collections, for on certain days the galleries are open to visitors, and most of the paintings here have been exhibited, from time to time, in the Academy of Fine Arts. I was enabled to spend the entire day at the house, owing to the courtesy of James F. Sutton, of the American Art Gallery in New-York, who is in charge of the collections. I found the work of catalogaing to progress, under the direction of Thomas E. Kirby, of New-York, and the harassing labors of packing were about to begin. The collections will be sent to New-York at once, and stored in the Safe Deposit Vaulta.

The delicacy and feeling of the executions are worthy of high praises. An interesting Diaz shows his favorite beech tree in the torest of Fontamehicau. A large figure-picture by J. F. Hasenelever is called "The First Visit to School," in which the youthful visitor has entered at the ineoportune moment when the birch is being freely used. In the diming-room are several fruit, flower and game pactures of little importance, including some early efforts of A. F. Tait and other New York artists. spend the entire day at the house, owing to the until next autumn. Then the sale will be held under Mr. Sution's direction, and Mr. Kirby will act as

I had improved the last chance to see the house exactly as it was during Mr. Fales's life. A long extension in the rear, where the galleries are situated, gives an unexpected amount of space. Entering through the high, roomy hall, I was struck with the planness and simplicity of the furnishing. Everything intended for use was unpretending to the verge of shabbiness. To the left of the hall are double parlors hung with oil paintings and crowded with bronzes, contrasting with time-worn carpets, frayed haircloth furniture and cheap wall-paper, Behind the ball is the dining-room, the walls covered with paintings of comparatively little worth A flight of stairs with malogany balasters and two landings leads to the second story. To the rear are three large rooms, two used as the picturegallery and another containing china and glass. The large room in front on this floor was Mr. Fales's bedroom, and is the water-color room. On the floor above, two long rooms in the rear are literally packed with ceramics; a bedroom contains a collection of cut glass, and a room in front is filled with relies of the Volunteer Refreshment saloon. In the halls are bronzes and vases, and spacious closets are filled with rare china dinner sets, fishing tackle, guns and armor and canes. From this some idea may be formed of the house as a whole. CANVAS TREASURES.

Notwithstanding the old-fashioned, shabby frames, the oil paintings in the double gallery on the first floor at once attract attention and study, The names of Dusseldorf artists are trequently met with, but with the exception of two excellent specimens of Diaz, the collection is almost entirely lacking in examples of the French school, so popular at present. Just to the right on entering is a portrait of a man wearing a high ruff, by Peter Pourbus, of Bruges, whose painting has outlived him by 300 years. Near "The Snuggler's Cave," by Edward Morae, hangs the first of several paintings by the Scottish artist, Thomas Faed, who won such honorable fame at the Royal Academy nearly a generation ago as a portrayer of homely emotion and natural feeling. This is called "Lift Me Up." and shows an anxious mother quick to respond to the call of her frightened child. Then the eye rests upon Verboeckhoven's never-ending sheep, looking like neat, precise little bundles of wool, packed ready for shipping, which here graze upon vernal meads painted by A. Ortmans. A picture by Vanderber, an interior by F. Kraus, and an original painting on copper by B. Weiss intervene before the visitor reaches a large painting over the mantel, which Mr. Fales considered-and very justly-one of the featgres of the collection. It is by J. P. Hasenclever, of Dusseldorf, and depicts "Hieronymus as Night Watchman." That noisy but genial individual has paused upon a bridge in the heart of the city. The full light of his lantern is thrown upon his broad face, as with hand raised to his mouth he bawls out the hour of the night. His long staff and gown and the dog at his heels are dimly revealed half in and balf out of the full light of the lantern, which is the centre of the picture. From behind a cloud the theon looks down upon the silent city in the background, with its stretch of unlighted houses and gloomy roofs tenanted only by spectral cats. Next The Model," by P. Rothermel," an excellently handled painting by Sandermann showing children at a window watching the first snow, a "Landscape

with Sheep," by L. Robbe, and a view in Brittany by Deshayes. There is here, too, a painting by B. Wittkampf called "Filial Affection," which depicts a youth dragging his aged mother on a sledge into a swamp while the cruel troops of Duke Alva follow close behind in hot pursuit. A cattle piece by William Shayer, the elder, an "Old Fisherman Mending His Nets," by F. Clater, "Les Miserables," by B. Wittkamp, a figure-painting by Ferdinand Myer, " Fowls in a Barnyard," by H. Jacques, "The Gamblers," a miniature painting on porcelain, " Reman Ruins," by James Rousseau, a "Bacchanalia," by Boucher, and a pleasant "View on the Elbe," by C. Hoquet, are among the paintings next

A striking study of strong light and shade, by E. Gesellschap, of Dusselderf, is called "The Ghost Story." A group of frightened children looking nervously around into the darkness behind them are clinging to their nurse, who sits by a flickering candle. Thomas Saily, so well known to the last generation as a portrait painter, is represented here by a charming "Little Red Riding Hood," which hangs beside a painting by P. Martia, of Munich, depicting an itinerant troupe of players feasting after their performance, GEMS OF THE GALLERY, el

Two pictures come next which claim especial notice. The first in order, though not in importance, shows a peasant boy sitting in the shade at the door of a vine-clad Swiss cottage, busily carving in wood a portrait of his patient dog, which sits upon his haunches, his bushy tail curled forward and his tongue lolling out with an air of patient resignation. There is a background of cool green foliage the light playing delicately among the leaves, and the whole picture is in a subdued half-light, almost approaching shadow. Aside from the real merits of this admirable little painting, it is interesting as having received high praise from no less an art authority than Ruskin. He saw the picture while travelling on the Continent, and in one of his books cologizes the mingling of humor, sentiment and delicacy that the painter Bosch, of Dusseldorf, But next comes the picture popularly regarded as

the gem of the collections, and certainly in a pecu-

MISCELLANEOUS PAINTINGS. A little landscape with deer, by Verbeeckhoven offers an attractive relief to his favorite sheep, and is admirably done. This concludes the paintings in the gallery, but a few remain to be noticed in the parlors on the first floor. Among them are his excellent landscapes by Brissot, three paintings by Erskine Nicol, and a view of a mountain-top at sunset by Paul Weber, "Chickens," by Conturier, a musquetzer, by Lamfant de Metz; two landscapes by Henry Judson; a landscape with sheep and cattle, by Robbe; a painting by Carl Hubner, and a portrait by Sir Henry Raeburn, of himself. One of the most admarable pictures here is one by Constant Wanters, a Roman woman taking her child from a rustic bath, in which the coloring, flesh tints, and the delicacy and feeling of the executions are worthy

AMONG THE WATER COLORS,
On the same floor with the pacture gallery, in front, is Mr. Fales's bedroom, which was known as the water-color room from the character of the paintings that filled the walls. Two bespeak especial attention. Over the head of the bed langs a watercolor painting by J. M. W. Turner, the largest and most important work of his in water colors at the time of its coming into the possession of Mr. Fales. It was painted by Turner between 1835 and 1810 and purchased from his easel in 1840 by Joshua Shaw, from whom Mr. Fales obtained it. The subject is a lake view in Cumberland at sunset. In the middle distance is a smooth lake with sedgy banks, the perfectly calm surface of which distinctly reflects the shadows. The sun, approaching the horizon, shines with a softened radiance and appears of a luminous white. The sky is golden, flecked by a few clouds, and the atmosphere is filled with a yellowish effulgence. The character of the painting is remarkable. It is executed with the clearness and minute distinctness of a line engraving. The name of Meissonier adds weight to a small

water color called "Le Garde du Copse," which was painted for the Princess Willgersten, and obtained from her personally. It represents a forest guard, in a brilliant red coat, waisteoat and knee breeches, leaning against a window, caressing a long-stemmed pipe. These water colors are chiefly by English artists of the last generation. "The Cottage Grl." by T. Faed, is a charming study of a little miss, with a handkerchief twisted above her bright face, her colored skirt contrasting with the green foliage about her woodland path. A landscape with a thatched cottage in the foreground is by E. Nicol, of London; and there are two large interior views of English mansions of the time of Queen Elizabeth with wainscotted walls and carved mantels, by W. Collingswood. By Samuel Prout there is "The Priest's Corner." "The Village Well' is by Henry Judson; "Craig Miller," by T. M. Richardson; "Roslyn Castie," by C. Pierson, and "Hold Fast," a little girl clinging on a woman's back, by Joseph Jenkius. There is also the original pencil sketch of one of the figures in T. Faed's celebrated picture, "The Mitherless Bairn." By A. Delacroix, Paris, is a painting called "Grandmother's Pet," which depicts a little girl nestled in her protector's lap, and "The Prisoner," a figure at a barred window, is by P. E. Martin, of Munich. painted for the Princess Willgersten, and obtained

T. Facd, is a charming study of a little missility bundler chief twisted above her bright force of the place, a man of considerable experience, solid; age, about her woodland path. A landscape with a thatched cottage in the foreground page, about her woodland path. A landscape with a thatched cottage in the foreground page about her woodland path. A landscape with a thatched cottage in the foreground page about her woodland path. A landscape with a thatched cottage in the foreground page about her woodland path. A landscape with a that he had been always and carried the foreground interior in the following the page and there is "The Fried's Corner," "T. Stumel Proud there is "The Fried's Corne

something vase, ornamented with Japanese Anglers, accompanies a pair of Royal Wereester enacleshes with ivery effect, decorated with gir gained. A tries-a-tete set of machine de crease claures a cape mi vases of Limoges engaget, rhowing the face of Diana of Poitiers. Two pite sets of entions Persian engraved work on silver are in company with a card receiver fermed of a solid block of ouvy. A lar with cover of Evyel Womenter palentials. Persian engraved work on silver are in company with a card receiver fermed of a solid block of any N. A. Jar with cover of Koyal Worester receimized work with ivory collect, harmonizes with a Koyal Berlin plate with reticulated border and a cancey centre, on which a landscape is exquisitely rainted. Next a pair of large Dresden vases is a covered board of Pekin carved lacquer, and a beautiful Sevres cup decorated by Maipes. Some excellent examples of Royal Sevres. Limages enamed and Dres ien ware follow with some specimens of Canton china: Satsuma and Kaga ware and Japanese cloisonne. A Ganymede in biscuit ware is over seventy years old. Several admirable reproductions of Palissy ware, a china vase from Pekin mounted in brass, a koyal Worcester vase decorated with piain gold, a blue and whate nankin-bow piaced under an ebony table, the less of which are carved to represent an elephant's trank, the tasks being of real ivory, several plaques, including one of Lonis XIV, and the ladies of bis court, a pair of Russian maiolica vases from the imperial factory, a heavy Kaga jar, Copeland plates, a Japanese cloisonne bowl, 500 years old, goblets enamedied in silver in the style of Henry II., and gold knives and forks with crystal bandies, two a pair of caps and saucers of Vienna ware of the style of Frederick I., are among the hundreds of rare and interesting objects in these rooms. Especially noticeable is a ocautiful reproduction of the great Portland vase in Wedgwood ware. In the picture gallery is the reproduction of the Milton shield in reposase silver which was exhibited at the Centennial. BOHEMIAN WARE.

The collection of engraved Bohemian glass is carelessly arranged in the rooms with the china and in the picture gallery. The engraving in nearly every case is as exquisite and fine as that on an intaglio. There are decanters and pitchers with vines and trees, a fish globe with seaweed and lobsters, a decanter with a nymph on a seashell surrounded by dolphins, pitchers with horses, cattle and landscapes, and some amber-tinted bowls. By looking through one large vase of colored glass, the hunting scene on the medallion becomes greatly magnified, and the delicacy of its work becomes apparent Most of this exquisitely engraved glass is Baccarat working the second workmanship.

In a neighboring room is a collection of pieces of

cat glass, some of which are immensely large salvers, and all of the finest quality.

ENGRAVINGS AND ART WORKS. Mr. Fales's collection of engravings consisted principally of English proof, with a few French, the best being the old French engravings. There were no old etchings. Among the engravers represented are Johnau George Wille, Robert Nantenil, Friedrich Muller, Antoine Masson and Gerald Ectelinek. There are three proof engravings by Henrique Dupont. The Dutch engravings are of little importance. There is a complete collection of the Dresden Gallery in lithographs on India paper.

There are many excellent engravings in the works on art comprised in Mr. Fales's large and choice library. This includes the "Musee Royal De Berry Gallery," "Orleans Gallery," "Welher Gallery," "Gems of European Art," "Hamilton Vases," "Vander Menlen Pictures," "Farnese Gallery," and "David's Florence Museum," Among the valuable art books of reference are the best entron of Ruskin's "Modern Painters," and works by Vasari, Lanzi, Burnet, Bryan, Pilkington, Apie, Jacquemart, Wangen, Mrs. Jameson, Kugler, Eastlake, Jackson and Howard, Also noticeable are sirutt's "Dresses," "Regal Antiquities" and "Sylva Britannica," Claude's "Liber Veritatis," Rogers's "Haly" and "Poema," with over thirty books belonging to the same school of engraving, Ovid's "Metamorpheses," in four volumes, with proof plates by Moreau, and a perfect early copy of the rare Vicelino's "Costumes," As an art florary this was spoken of by the New-York expert who catalogued it as being the finest that had come to his notice in an experience of twelve years. brary. This includes the "Musee Royal De Berry Gal BRIC-A-BRAC.

Among the score or two of bronzes in the house including busts of Michael Angelo, Raphael and Dante, as well as ideal figures, there are many of

One of the 400 canes is remarkable from being made of rings of different colored marble. Its maker was a Communist who labored upon it during the siege of Paris. There is also one of carved lvory, a large one of Chinese workmanship, one brought from Madagascar by Commodore Goldsboro, and a cane from the wood of Penn's cottage. A handsomely carved caue has a head of gold quartz, which moves on a hinge, disclosing compartments filled with gold in the different stages of manufacture This was originally presented to Professor Ander-

son.

A collection of smoking caps and pipes includes the layorite meerschaum of Joseph I, of Austria. The collection of lishing tackle is largely historical.

Among the hundresis of unclassified curiosities are a chocolate-pol and sonp-tureen once used by Lonis XIV., scores of ivory carvings, including idols from Japan, China and Mexico, and a remarkable piece representing six bull frogs in a circle with musical instruments. Egyptian lamps and tear bottles intaglios cut in glass by Pistrucci, a warchley once the property of the first Napoicon, a coconnut mask, several song laws in the company of the first page 100 per property of the first Napoicon, a coconnut mask, several song laws in the company of the first page 100 per pa property of the first. Naporeon, a cocoanut mask, several smulf-boxes, including one of horn set with jewels, and one of inlaid wood presented to a friend by Martha Washington and containing a lock of her hair, an antique lacquei stand with ivory figures, a tazza of onyx mounted with tarquoises and imbres, a curious carving of rhimocross horn, battle-axes and flails of the eighth century, with armorof a later time, and a camora-ball from Valley Forge.

One room remains unvisited, that sacred to the memory of the "Volunteer Refreshment Saloon," on the third floor. The walls are covered with pictures of the scenes in the work of the Sanitary Commission, with the votes of thanks passed Mr. Fales, and with flags. The cups, plates, cooking altensits and other refles line the floor. This concluded my survey of the house. By the time, probably, that my letter appears in print, the house will have been dismantled and its costly contents stored in the Safe Deposit vanits in New-York to await the autumn exhibition and sale, which promises to be a most notable one in artericles.

## TRAINING BIRDS TO SING.

With the growing popularity of trained singing birds other than canaries, which have so long monopolized the care and attention of women, hir sale has reached a large figure in this city. A store where the sale of these birds is made a specialty was lately visited by a Trobenk reporter. Besides a few household pets, such as rabbits, Guinea pigs, white mice and Mallese cats, there were fully a thousand birds confined in small wicker cages lumping upon the walls. There were parrots large and small, gayly plumed and soberly arrayed, talking parrots and silent parrots, loudly singing canaries by the gross, mockingbirds, starlings, blackbirds and builtinches. The din made by these imprisoned songsters was almost dealening. While the parrots kept up the croaking retrain that he was a Polly, a pretty Polly, the canary gayly warbed and the mockingbird whistled a popular time, while the clear and bell-like notes of a builtinch whistling a German melody sounded above all. The proprietor of the place, a man of considerable experience, said:

"The only three birds that can be taught to With the growing popularity of trained singing

said:
"The only three birds that can be taught to

quisite vase designed by Copeland follow, while in a case at the end of the recordate some beautiful and very valuable examples of Royal Worvester ware in reticulated work picked out with no.6. A Minton wase, ornamented with Jacaness shaplets. in a short time. Some, of course, die. The birds do not treed in captivity. Males only sing; not a tamale bard out of a hundred can ever be taught a title. The whistling birds are affectionate little tains, and know their master as well as a dog coes. They haver forget a time once learned, 2 citter the buildinch, starting nor blackbird has a natural sing, but they all are capable of being taught to repeat one or more times."

# PUBLIC AFFAIRS IN FRANCE.

POLITICAL JOBBERY AND JEALOUSY,

LEGISLATIVE MORALS AT A LOW EBB-POLITICS AS A MONEY-MAKING MACHINE-THE GREVY-GAM-BETTA FEUD-BAD MANAGEMENT IN ALGERIA-DOUBTFUL PROGRESS OF PERE HYACINTHE'S RELIGIOUS MOVEMENT.

ROW THE REGULAR CORRESPONDENT OF THE TRIBUNE.] Parts, July 2.-M. Lockroy's indignation at the corruption which is now a feature of Parliamentary life has broken bounds in an arricle in the Kappel. Finance is the sovereign divinity at the Palais Bourbon. The whole corps of State Engineers has been turned upside down to enable dabblers in rotten finance to launch Bourse enterprises. In order that a company may realize heavy profits, dykes have been built at the expense of the taxpayers, which will destroy one of the finest monuments in France. Great functionaries of the State are the agents and the advocates of financial companies. Public money is taken to float schemes in which the public has no interest. A week ago a sub-commission of the Chamber went to Switzerland on the pretext of wanting to hasten the boring of a mountain, but in reality to inflate the Bourse. M. Lockroy calls on electors to think principally of two things in September and October; namely, how to make a Republican Republic and an bonest Chamber.

Certainly what M. Spuller called the other day la Politique des Resultates is a fertile source of corruption. The only result the majority of the Deputies aim at is making use of their opportunities to enrich themselves at the expense of the honest and laborious part of the community. At Versailles they were not so corrupt because further off from the Bourse.

CORRUPTION IN THE CHAMBERS. The shade of de Morny holds sway at the Palais Bourbon. The Tunis expedition was promoted by a ring of legislative financiers, who are now endeavoring to obtain the State guarantee for the loan which Mustapha has, in the Bey's name, come to ne getiate. Five per cent interest will be offered, and three bundred millions of francs will be asked.

Clemenceau the other day told me to look in the Bourse Annuaire and I should find the names of Opportunist Deputies associated with all the rotten finance of the day. They are directors of banks and of companies of all kinds which have been started since the Assembly came to Paris. Le Credit Foncier Algerien has been as good as a gold mine to the party which agritated for the Scrutin de liste. In return for the State guarantee which has been obtained for the scrip of this establishment, several Deputies have been made associates on the basis of liberated shares. The head of the Credit Foncier Algerica is a M. Desandries, cousin to Gambetta. A branch establishment, FEst Algerien, is headed by M. Viel-Picard, a Hebrew financier of Besancon, who is about to found a great Opportunist journal having for its editor his brother-in-law, Henry Aron, late of the Official and the Debats. Charles Laurent, who resigned a week ago the editorship of La France, will be on the staff of the projected journal. He is the son of Marie Laurent, the actress, who nightly plays at the Chatelet the part of Marfa Strogoff.

Other sources of enriching jobbery have been the dfa or esparto grass companies of Oran; the ports of Bourben to which the State has granted annuties that will before they are all liquidated amount to 100,000,000 francs; and the Messageries Nationales or line of steamers which will connect Bordeaux, Nantes, Brest and Havre.

SIGNS OF THE TIMES This corruption is a very discouraging sign. In the bourgeoisie, greed for money and a taste for luxury crowd out civic virtues and love of country. The bourgeois who is sent to the Chamber by too confiding or too good-natured electors, has excellent spurts of feeling, but no perseverance in acting on them. Since he and his friends are in the official Eden, he does not see the use of reform—unless to keep the opposite side of the Champer from getting up a cry. How this state of things is to be remedied it is hard to see. It arises from a videspread cause—narrow or self-seeking egotism. Tance is in a muck-rake state of mind, and will be for some time to come. Political economists tell us for some time to come. Political economists tell us that the purchasing power of money has a constantly decreasing tendency. Perhaps when it ceases to bear interest civic virtues will have the upper hand, and Deputies will cease filling their pockets by inhiber.

GAMBETTA AND GREVY The debate yesterday in the Chamber on the state crisis and a victory of Gambetta over Grevy. The President's weak point is his brother Albert, who was sent out to Algeria in 1879 as Civil Governor. His appointment to this high function was due to the Opportunists. The brother at the Elysee was averse to it. He felt that one family should not absorb the highest posts. M. Jules Grevy is a kind relation, but he was not blinded by his affection for Albert to share his confidence when he was talked of for the Governorship of Algeria in Chanzy's stead. The President of the Republic was, mereover, apprehensive that any errors into which his brother might fall would be visited upon M. Grevy himself. He would be under the unpleasant alterna-tive of letting him expiate the blunders he was sure to commit of placing himself under a compliment to

Gambetta, As M. Jules Grevy feared, it has turned out. Gam-As M. Jules Grevy feared, it has turned out. Gambetta twice preserved, and that very openly, M. Albert Grevy from votes of censure moved by the chums of the President of the Chamber. Yesterday his role varied. It was no longer that of a Newfoundland dog when he sees a man with whom he was well acquainted in the water. The object of the interpellation moved by M. Jacques, Deputy of Oran, was to get a vote of censure moved against the Governor-General of Algeria. If it had passed, Grevy would have been hit fair in the breast, and a point won by Gambetta in the exciting game that he plays. The Ministry, to shield him, threatened to resign if an order of the day proposed by M. Jacques were carried.

ALBERT GREVY'S MISTAKES. ALBERT GREVY'S MISTAKES

The victory this threat secured was a very narrow one-16, including the Ministry and Under Secretaries of State. It was too close a shave for M. Albert Grevy to receive at the Mustapha Palace, where his bumptiousness and feebleness, his meddling spirit and his parvenu "uppishness" have brought the country to the verge of rum When the Tunis expedition was being hatched and seasoned troops drawn from the upper plateaus of Oran, he did not remonstrate with the Government on that inconsiderate step. The warning which he received failed to open his eyes to the preparations which Bou Amena was making to revolt. If he had which Bou Amena was making to revoit. If he had been vigilant and prudent the expedition might never have been sent to get hold of the Bey and his favorite Minister. All he did was to quarrel with the official who gave him notice of the storm of Moslem fanaticism which was on the eve of devastating Western Algeria, and to force him to resign. This official was a Gambettist, M. Journault, who, when Albert Grevy was named Governor weat to Algeria with him as Secretary.

Governor, went to Aigeria with him as Secretary General.

It was expected by the Gambettists that Journault was to be the acting Governor and the President's brother the ornamental one. But the latter wanted to be both, and also to command all the military and naval forces of the colony. He was given what he wished for. The responsibility so incurred was very much insisted upon yesterday in the debate by M. Jacques and the Opportunists who followed him in the tribune.

RELIGIOUS FEELING IN FRANCE.

Pere Hyacintho's communion service is very much laughed at. There was little to distinguish it from English Ritualism. The want of logic in Hyacinthe's position will be a cause of fatal weakness to his ecclesiastical venture. He insists on remaining in the Papal fold and is disavowed by the Pope and in open revolt against his authority. What the French want is a great moral teacher endowed with the gift of eloquence. Him they would follow. They are fond of dialectics and of

### LITERATURE IN LONDON.

THE LORD MAYOR'S LITERARY BANQUET. WHO WERE INVITED AND WHO WERE THERE-THE TOASTS AND RESPONSES—THE PRESS SNEERED AT BY A PEER, AND A PEER ATTACKED BY A PRESS CORRESPONDENT-WHY MR, LOWELL WAS NOT THERE-AN EARLY DINNER MADE LATE-UNCONGENIAL COMPANIONSHIPS AROUND THE BOARD.

[FROM THE REGULAR CORRESPONDENT OF THE TRIBUNE.] LONDON, June 26,-A dinner to the "representatives of literature," such as was given Saturday night at the Mansion House by the Lord Mayor, raises the question, Who are the representatives of literature? It would raise it still more sharply could it be assumed that the list of guests present included all those who were invited, which it certainly did not. When the Lord Mayor, with whose discharge of his functions as host no fault need be found, proposed Literature as the toast of the evening, and divided it into classes, who are the men who responded? For poetry, Lord Houghton, who wrote graceful verses forty years ago, and who spoke briefly and happily, and Lord Lytton, whose poetry, like his politics, never rose beyond the range of the amateur. Mr. Blackmore and Mr. Black represented English fiction. History found a spokesman in Mr. Justin McCarthy, and a Frenchman named Ulbach Dr. William Smith spoke for biography, I suppose in virtue of his editorship of a dictionary, and for classical literature, to the dryasdust departments of which he has devoted much attention. The Lord. Mayor's last section of literature was journalism, for which Lord Sherbrooke (Mr. Lowe that was), Mr. E. Yates and Mr. A. Forbes were asked to respond. These gentlemen were, it must be supposed, the

most eminent, each in his own department, of the guests who were present. It is just possible, therefore, that a consorious public may ask itself whether on the whole the Literature of England was or was not adequately represented. I might think it ungenerous to originate a criticism of this sort, but a leading journal of London has already pointed out that among the poets neither Mr. Tennyson nor Mr. Browning, who both go much into society, were among the Lord Mayor's guests; nor yet Mr. Swinbarne, Mr. Morris or Mr. D. G. Rossetti; all either in the first rank or very close to it. Mr. McCarthy's merits as a historian are considerable, but he would himself be the last to affirm that they have eclipsed those of Mr. Fronde, Mr. Lecky, Mr. Freeman, Mr. Stubbs, Mr. Gardiner, or Mr. Green. As to fiction, the weakness and monotony of the younger school now in possession of the market make it difficult to say that one is more or less eminent than another; but at least such veterans as Anthony Trollope and Charles Reade have not been displaced in popular favor. Nor does one quite see why a compiler like Dr. Smith should be preferred to men of original gifts and research in biography, like Mr. Trevelyan, or Mr. John Morley, or Mr. Leslie Stephen; supposing any one of these others could have been had. The Drama, though represented personally, in proportion to its real strength, more strongly than any other of the Lord Mayor's sections of letters, was left out of the toast.

THE PEESS, THE PEERS AND THE PUBLIC. The critic from whom I borrow more or less of these observations has nothing to say about journalism. He is husself a journalist, and his reticence is an instance of the discretion which the writers for the leading daily papers of London habitually practise. But if I might venture on a remark, I should be disposed to echo Lord Sherbrooke's question why he was called on to answer for journalism. It is true he was in former times a leader-writer on The Times; and wrote leaders of a high order of excellence. But he does not seem to like being reminded of those days and deeds. His speech was one elaborate sneer at the profession and practice of journalism; a sneer under the guise of a description; and a burlesque panegyric on the caricature of his own creation, as a most noble and glorious institution.

Mr. Yates, in following, seemed to take it all literally, and in simple good faith; observing that no amount of obloquy which might be thrown on those connected with the press could do away with the fact that the statesman, Viscount Sherbrooke, had acknowledged the journalistic triumphs of Robert Lowe. But perhaps Mr. Yates meant this as ironical; in which case it is a pity he had his irony behind so thick a mask. His auditors were aware of ne irony. What they perceived was Mr. Yates's uncontrollable joy at finding himself associated with Lord Sherbrooke. His perceptive faculties seemed drowned in this deep delight. He would hardly have noticed it had Lord Sherbrook directed his bitter gibes against society journalism instead of journalism in general. Mr. Forbes applied himself, more suo, to a state

ment of his personal grievances as a war correspondent; flinging down a handful of apples of disord as a pleasing dessert for a festivity of this kind. Major Burnaby before him had improved the occasion in like manner by attacking Mr. Childers, who, as Secretary of War, is his military superior. Mr. Forbes's complaint that he had been refused a medal for his services in Zulaland came with an odd effect from a man who were a glittering star on his shirtfront and half a dozen crosses on his coat. How many more does he want? He described a correspondent as a man who, when he does his best to tell t e truth, is denounced as a liar by everybody whose blunders he exposes-from a Viceroy downward. This slap in the face of Lord Lytton, who sat a few feet off, fairly took away the breath of the com pany. I believe Mr. Forbes was quite right in his old quarrel with Lord Lytton, but whether he did well to renew it on such an occasion is another matter One of his friends remarked of this performance that Forbes had done the right thing at the wrong time; a proposition to which there was a general assent. The papers did not report this speech; whether because they had not room, or from an impulse of discretion, I know not, Mr. Forbes's extreme audacity in publicly and personally attacking a Peer and ex-Viceroy may have appalled his colleagues, and would beyond doubt have scandalized the British public. Mr. Forbes's speech had, at any rate, the merit of being short and pithy.

Lord Lytton's speech was long and empty, and the sound of it was soon lost in the murmur of general talk. But it was reported. It must be said also that he was noisily cheered when he rose; the dry bones of Jingoism rattling londly in this unexpected way. Lord Lytton's admirers are dis couraged neither by the proved plagiarisms in his poetry nor by the utter and disastrous collapse of what he called his Indian policy. This is a free country, and every Briton is entitled to choose his own hero and worship in his own way. A hero he must have-or an idol; and whether his idol be of clay or brass, or of fine gold tried in the fire, there are always men to prestrate themselves before it with equal fervor.

MR. LOWELL'S CHAIR VACANT.

Mr. Lowell was to have been the guest of the evening. The place of honor on the right of the Lord Mayor was reserved for him; and his would have been the leading speech, whether in response to the toast of Literature or to Foreign Ministers; or, as I believe was contemplated, his own health, vidually. But Mr. Lowell did not come. No message had been received to aunounce or explain his

PETERWRIGHT & SONS, Gen'l Ag 2s, 55 Broadway, N. Y. absence. The Lord Mayor waited dinner for him a

I never could find out why these city feasts, or public dinners in general, are fixed an hour and a half or two hours before the usual dining hour. In the brilliant corridor or entrance half of the Mansion House the thirty minutes slipped away easily, and few people had perhaps discovered that dinner was They are fond of dialectics and of public speaking. A prayerful people they are not, and it seems to me never will be. There will always be more of the head and of artistic sentiment than of the heart and soul in their theology. Wesley and Whithield would be impotent to stir the French masses. Spurgeon would not catch their ear. But I think that if a Channing came among them they would hear him, and be fired by his eloquence. They can be enthusiastic and carried along to deeds sublime. But the road to their enthusiasm is through their reasoning powers. Those who would raise French people from the muck-rake state should keep this fact in mind. for anybody. It was certainly hot when it

message, his fault. He had been ill for a day of two before with a bad cough. As is usual in such cases, he waited till the morning of the dinner, and then finding himself unfit for dinner and speaking, he dispatched in good season a note to the Lord Mayor excusing himself on the score of illness. By some mischance the note did not arrive till after dinner. This is the very simple and easy and sufficient explanation of an incident which gave trouble to one or two worthy persons and disappointment to many others.

NOTES AND QUERIES, Notwithstanding these various mishaps and mistakes, it may be said the banquet went off very well. The Lord Mayor's hospitality and friendly purposes are beyond dispute. One may perhaps wonder whe advised him on certain delicate points. Names are named in private, but I will perish sooner than publish them. Let it be assumed that everybody was asked who ought to have been asked, and those who might have been expected to be there and were not did not choose to come. But I really should like to know who arranged the company and settled the order of precedence; what practical oker contrived that Mr. Burnand should sit next Mr. W. S. Gilbert (they do not speak to each other), and to whom it seemed probable that Mr. Frederic Harrison and Mr. John Hollingshead would enjoy each other's company. This, however, is dangerous ground, and I pass on; or, which will be still wiser, avoid it altogether. G. W. S.

### ANOTHER COMET DISCOVERED.

ROCHESTER, July 16.—Dr. Lewis Swift, Director of the Warner Observatory, yesterday received a letter from J. N. Schaeberic, Ann Arbor, Mich., anancing that he had discovered nebulous matter right ascension 5 bours 48 min., declination north, 38° 45 min., but that daylight obscured its identity.

At 3 o'clock this morning Dr. Swift reported that he had discovered the matter in the constellation Auriga, and that it is quite bright, being larger and more immin us than the one discovered May 1 by Dr. Swift. Its centre is strongly condensed, and from the motion it is apparently very slow. It cannot be ascertained whether it is going directly toward or from the earth. The comet is telegrapic.

This is the fourth comet discovered since May 1. Dr. Swift thinks from the present position of the centet it is the expected comet of 1812. It is moving very slowly toward the northwest. Mr. Schaeberle puts in a claim for the \$200 Warner prize. At 3 o'clock this morning Dr. Swift reported that he

An amusing story is told of a lady, a Roman Catholic, who, in her last filters, promised to leave a sum of money for charitable uses. When she was dying the begged the priest to come nearer to the bedside, and gasped out, "Father-I've-given-you." "Stay," said the priest, unxions to have as many witnesses as possible to the expected statement. "I will call in the family," and opening the door, he beckoned them all in. "I've given you," repeated the old lady, with increasing difficulty, "given-you—a—great deal of trouble." This incident may remind the reader of a passage in one of Lord Boling-broke's letters, in which, writing to a friend, he says: "I am very sorry my Lerd Marlborough gives you so much trouble. It is the only thing he will give you."—[Spectator.

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absence. The Lord Mayor waited dinner for him a full half hour; an act of politeness none the less considerate on his part that the dinner hour was half-past 6, and that most of the guests must have been grateful for the additional opportunity of getting something like an appetite.

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